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STATELY HOMES OF CALIFORNIA

Eva Crumbaugh Frizzelle.

Le Roy,

Illinois.

STATELY HOMES OF CALIFORNIA

RESIDENCE OF MR. H. E. HUNTINGTON

Near Pasadena

STATELY HOMES OF CALIFORNIA

By PORTER GARNETT
WITH AN INTRODUCTION
By BRUCE PORTER

ILLUSTRATED

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TO

E. F. G.

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INTRODUCTION

THESE chapters upon certain important houses and gardens in California have, with their own particular value of consideration and criticism, the value of record. The book makes another milestone on the long road we have traveled so rapidly (socially, agriculturally, and horticulturally) since the Padres came, bringing with them the olive and the vine.

One would like Mr. Porter Garnett (since now he surprisingly turns his comprehending intelligence upon gardens) to begin at the beginning and trace the art, locally, from that earliest time.

Something remains of the Mission garden — hints of the plan of the quadrangle of flowers and shrubs in or beyond the cloisters, and yielding in turn to the no less formal alleys of the orchard; and this rightness of design is perceptible still about the old Spanish residences that, here and there, dot the valleys of California. Our present assumption of formalities, then, is but a resumption — a return to the

earliest precedents furnished by Southern Europe and the transplanted memories of the missionaries.

One wonders what seed of purely ornamental trees and flowers these Spanish priests brought in their pockets for their own spiritual delight and to assuage their nostalgia? The Italian cypress seems to have been widely planted from the first, and the oleander, and the rough Castilian rose, and our common horehound, covering all our foothills, is said to be an estray from the priest's old "garden of simples."

Who was it of that homesick, valiant company who couldn't bear it, and went home again to plant in the garden of the Generalife, at Granada, the solitary redwood? And how has the tradition of the name he ascribed to the tree so lingered that the gardener answers your question to-day by telling you it is a "Tahoe"?

Our Mission gardeners were simple formalists. Now the basis of formal design in gardening is simply the "shortest cut to the front gate" that does not too greatly interfere with the available area for cultivation, and it was only a vagarious perversion of use that prompted the middle-period "landscapist" to meander through his own naturalistic plantations and to arrive at his dwelling by picturesque curves and "gravel sweeps." The result was charming, often enough, and frequently, in our older places, has its

effect of surprise and solemnity that our formal avenues will perhaps never give us. But the revival, ten years ago, of direct design (ruled as it largely is by the approach to the house) antedated, by the fewest years, our universal use of the motor, and with that fierce, contemporary means of transit unblushingly accepted (and, day by day, becoming more fierce, more demanding, and more effectual), the "picturesque curve" and the "gravel sweep" seem likely to be forever relegated to the memories of a more leisurely, romantic, and lingering generation.

We do, blessedly, preserve some of these "Victorian" estates and gardens of moderate size in California, wherein the teachings of the "English School" are perfectly exemplified. Nature has disguised by now a certain aridity in their conception — a certain dowdiness in the idea that art has to simulate Nature in her least artful moods — and this in spite of the necessity for roads and the exigencies of human life.

We have come back to the acknowledgment that there is common sense in directness of passage, and economy in orderly rather than in haphazard planting. It is pleasant, too, we more and more feel, to find something of the design of the house extended beyond its walls, carrying even the sense of shelter and human occupation that the house affords into the gardens about it.

If our houses garner increasingly the arts of all ages and all countries, so our Californian gardens hospitably take in and nourish, in sunshine and brisk air, aliens of every habit and every zone. These transmigrations and domestications offer an absorbing range of wonder to any saunterer along the bright paths. There is something prodigal in the manner of their thriving that perhaps makes us love them less than if they sickened a little and had to be fussed over and comforted till acclimatized. Instead of calling for any endearing ministrations at our hands, these horticultural aliens are much more likely positively to riot amongst us, climb all over us in their first season, and it is this very ease and abundance on the part of the "adopted" that is perhaps the clue to something that one misses and regrets in Californian gardens. This is the quality of *appeal*, of tenderness, of the hint of a delicate care bestowed, that gardens speak of in more difficult climates, where lavish growth and bloom is a definite attainment on the part of everybody and everything concerned. Where you find rhododendrons ridiculously flowering in December and primroses "starring the grass" at midsummer, the householder takes it for granted that "things can pretty well look out for themselves," and he forgoes tending, forgoes "puttering" and training, while his gardener becomes more and more wholesale in method

and production, and reaps by armfuls blooms that would not, anywhere else, in decency and pride, be picked at all, because of their preciousness and rarity. Their indifference to neglect (in the sense of being unloved, unbrooded-over, and un-puttered-about-in) is, then, the one mitigation of our delight in these great gardens. One sees how *caring* is just the added thing that gives the garden "quality," the "intimate quality" that should belong to a garden, enfolding it, warming it, as it belongs (or should belong) to a house; and one wonders again whether the owners and planters of these places, as time passes and they grow old, will not turn to the immemorial pleasure of old gloves and a trowel and shears, and "putter" over their gardens, and so personalize, humanize, these estates, meantime drinking in the sense of their privilege and opportunity?

It would make all the difference in the world to them and to their gardens and — quite incidentally — to the visitor and to the sensitive reporter giving us, as in this volume, a record of a great accomplishment in the most enthralling of all the arts. I think the note of longing for just this note of tenderness of care is pathetically audible in Mr. Garnett's pages, and it is for that reason that one hopes that he will some day give us a second volume, dealing with the smaller gardens of California, where, perforce, personal

devotion must be expended, and where it *is* being expended, with enchanting results. It is the small garden that is likely to show us a distinctively Californian development of the old gardening art.

The tendency on the great place is constantly to increase, rather than wisely to limit, the area of cultivation; lawns encroach upon woodland; flowers incongruously appear where they do not belong; the place gets out of hand, and one finally can't administer an intimate affection over half a county.

It is assuredly this affection that makes a garden one's own — a place to delight in — and the absence of it in most of the important places here pictured challenges the spirit of criticism in those of us who ask quality rather than "sprawl," however lavish the "sprawl" may be. Yet these great places are handsomely conceived, and they suddenly and miraculously mark a new era in California. They had best, therefore, be regarded with admiration and congratulation that we have such rich oases of order and beauty, and this is, the reader will see, quite the spirit in which Mr. Garnett has approached his task in reviewing these dwellings, the collective works of art they house, and the gardens that set them. If this introduction is chiefly concerned with the gardens, it is because one may take the

modern "palatial home" and its collections for granted, while the modern gardens are a fresh matter, and one dwells upon them with a new zest.

Order, designed and established in any aspect of our present social life is, in itself, a reason for gratitude, and these houses and gardens (whatever delicate thing they may now seem to miss) summon our pride and satisfaction and that expectation of what age, and Nature, and a generation of lovers will inevitably and beautifully do for them.

That is the enchantment of making a garden. For, over the considered plan of the designer, Nature will have her will, play her own harmonies of growth and bloom, and ultimately vanquish the most obdurate of hired gardeners, with his determination fixed upon incorruptible borders and the limits of shade. Nature finally has her way, but I think that she plays the more beautifully when man has set his early thought and art upon the boundaries within which she shall play — under his control and by his guidance.

And so these gardens wait the consummation of their beauty and mystery, conferred by Nature herself wherever gardens are permitted to grow old.

BRUCE PORTER

San Francisco, May 1, 1915.

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STATELY HOMES OF CALIFORNIA

I

NEW PLACE

RESIDENCE OF MR. W. H. CROCKER

THE impression received upon entering the grounds of "New Place," the residence of Mr. W. H. Crocker, near Burlingame, is best expressed negatively. The grounds do not suggest a public park. In spite of their spaciousness and in spite of characteristics they share with all similar areas to which the art of landscape gardening has been applied, they convey to the mind a sense of privacy, of personal tending, immediate, persistent, and pleasurable.

Associated with this impression is that of completeness and age. The creation of the garden has been the work of less than a decade, but it seems much older, and when some of the slower-growing trees, such as the stone pines, attain greater size, it will take on that perfect semblance of age which should make its atmosphere comparable with that of old-world gardens.

This atmosphere of age is perhaps due in part to the fact that various structures in concrete — terraces, walls, balustrades — give, by reason of the method employed in their construction (the mixing of the material) and the action of the weather, an impression of veritable antiquity.

The character of the garden is perfectly explained in the fact that it was designed by a painter, Mr. Bruce Porter, whose chief aim in laying it out was to furnish an appropriate setting for the human figure. It is an expression in art in which the human element is a condition essential to the complete realization of its purpose. It is, therefore, a garden not to inspect but to live in; it is a garden in which one's interest is not topographical nor horticultural but artistic.

Frequently those landscape gardeners who are designers first and artists afterward allow their zeal for the larger aspects of their tasks to lead them into placing too great an emphasis upon the purely panoramic aspect of their compositions. Others strive too sedulously for a formality based upon tradition, and achieve results in which charm is too often tempered with severity. In either case the character of the public park, or, more weirdly still, that of the cemetery, is likely to be imposed upon a garden intended for private use, and the relation between such a garden and

its inmates fails of that intimacy for which at "New Place" Mr. Porter has so skillfully provided.

These considerations call attention to yet another point: the garden is not only homogeneous in what may be called its various "departments," but, between it and the house an interesting harmony exists. This is the more remarkable as the two were designed independently. The garden was begun before the house was planned and it was designed to a certain degree, with a different kind of house in view.

In style the garden is, speaking generally, Italian, yet individual taste, prompted by the artist's feeling for the requirements of his task, has entered largely into the design. The result of this exercise of a personal art, which combines essential beauty with the dependence upon human association already noted, is a charming congruity.

Approaching the house along the main driveway you have, on the one hand, an unbroken row of elms and, on the other, a lawn in which trees and plants of different species are disposed with regard to that irregular order which gives variety to the composition of the foreground with which the eye is here invited to concern itself. Through the screen of trees beyond the lawn, vistas, limited in extent and accented now and again by marble ornaments, open

out occasionally, but a view of the great expanse of the estate is reserved until the eminence upon which the house stands is reached.

The estate comprises some seven hundred acres, and the view from the residence extends beyond its own boundaries in one direction only — toward the east, where the land stretches to the distant shores of San Francisco Bay. Save for a quadrangle of tall pines and a densely-wooded ravine to the west of the residence, the gardens, extending for a considerable distance on all sides, have been created entirely by artificial planting. Beyond the lawn and terraces toward the south, a rolling hillside has been allowed to remain untouched save by plow and reaper. With the changing seasons, it affords the eye a variety of interest in pleasing contrast with the ordered beauty of the nearer vistas. In other directions also the gardens imperceptibly merge into the simplicity or the wildness of undisturbed nature. A short walk to the westward brings you, for example, to a charming lake, nestling in a cañon. From this a small stream flows, passing in its course under the massive bridge which affords the principal approach to the house.

It is difficult, lacking that familiarity with localities which comes only with continued acquaintance, to reduce a so extensive garden as that of "New Place" to a pattern in

the mind, to correlate all the features that continually take one by surprise as one passes through its many avenues and by-paths. Here a sheltered spot has been plotted in preparation for an orangery; there a turn brings you upon a tropic garden; and still farther on, some ancient marble greets the eye from the shrubbery. These marbles, of which there are a number but not an excess, are both Greek and Italian. Among the most notable are a Venetian *vera da pozzo* and a Roman sarcophagus supposed to have been executed in Italy by Greek workmen, and dating in all probability from the second century before Christ.

Allusion has already been made to the harmony which exists between the garden and the house in spite of the fact that they were planned independently and presents certain stylistic differences.

The residence is the work of Mr. Lewis P. Hobart, and, as first completed, was related in design to the Villa Clementine, at Caen. The derivation, however, was by no means direct, and when to the south façade a ballroom and loggia were added on the west, the whole house was revised (it was originally designed with just this delightful provision for growth and expansion to meet living needs) and became freely Italian in character, yet without servility to any example, even though the loggia which shelters the terrace

from the prevailing west wind shows pleasantly the influence of Peruzzi.

This south terrace, with its two sceptral cypresses and its dark planting along the balustrades, is, in its extraordinary stretch and sunny serenity, a notable accomplishment of garden design. It is perfectly related, as such a terrace should be, to both the house and the garden. Between them it is, in a certain sense, an intermediary, and intimates in its uninterrupted range that a passage of equal length must exist parallel to it in the house itself.

This passage in the interior is adroitly maintained by a succession of doorways (not too wide nor too frequently opened to spoil the integrity and purpose of the individual rooms) extending from the sun-room at the extreme eastern end, through the garden-room, the long drawing-room, the breakfast room and dining room, to the great ballroom at the west. The rooms at either end look upon gardens planned to accentuate this long east-and-west axis.

Each room has its own character and charm, each leaves a distinct impression, and yet, without shock or disagreement, associates with all the others.

It is perhaps the sun-room that is revisualized most readily. Three sides of its high walls are glass, its floor white marble bordered with green and black, its ceiling

RESIDENCE OF MR. W. H. CROCKER

Near Burlingame

and woodwork one warm gray. The furniture is comfortably of wicker, but the richer accent is given by distinguished examples of Chinese painting and porcelain. The room is gay with an abundance of blossoming plants, and the whole effect is one of airiness and sunlight.

Chinese ornaments play an important part also in the furnishing of other rooms, although in only one, the smoking room, are they predominant. This apartment contains notable ancient Chinese paintings and fine pieces of lacquer and porcelain. It would be proper to refer to many of these examples of Chinese art as "museum pieces," but they are made to serve their purpose as ornaments so consistently that their interest as curios is agreeably subordinated.

In a so exceptional collection of Chinese art one sees the expression of a connoisseurship on the one hand as exacting as that of the expert, on the other, more exacting still, because more personal and less inclusive. Here the connoisseur's interest in mere curio quality is tempered by individual predilection and by a response to intrinsic beauty. At "New Place," therefore, we find the exotic art of the Orient represented by one distinctively national style — the Chinese — which in a certain inevitable nobility of design expresses a refinement toward the beautiful as against the refinement toward the subtle and delicate expressed in the

exquisite art of Japan. By confining their attention, in so great a measure, to Chinese work among the various styles and periods of what I must again call the exotic art of the Orient, the owners of "New Place" have avoided in their collection possible incongruities — incongruities more rarely encountered in Occidental art where, with the exception of works of Gothic derivation, the styles of different periods and peoples are derived, almost exclusively, from classic prototypes.

In the light of what has here been said, it is interesting to note that in the furnishing of "New Place," the owners' personal predilections have deterred them from any attempt to carry out the historical method by creating what are called "period" rooms. Even in the stately English dining room, with its imported oak paneling, rich with the tone of years, there has been no attempt at that historical precision which, however interesting to the amateur, must needs take away from the personal atmosphere which is characteristic of "New Place" and which makes it seem a home that is lived in.

This personal atmosphere is suggested no less markedly in the spacious drawing-room, rose-colored as to furniture and hangings, but it reaches its most complete expression in the library, a room at once dignified and intimate.

Here are to be found a number of the most notable paintings of a notable collection. Among them is a Rousseau which made upon the writer when he first saw it twenty-five years ago an impression of peculiar vividness and unique memorial permanence. Here is Millet's famous "The Man With the Hoe." Here too is an alluring and representative canvas by Monet. The library contains also one of three family portraits by Boldini, the other two being in the drawing-room.

The new ballroom, with its walls and floor of marble and its five high, arched openings upon the terrace, affords the one hint in the great house of the monumental, the definitely provided-for "architectural effect." It will be interesting to see how quickly (once occupied and put to use) it too will be subjugated to the spirit of that easy and abundant domesticity which is the prevailing tone of this exceptional residence.

In this necessarily incomplete survey of "New Place," it is impossible to deal specifically with all the items of importance in the collections which it houses. Mention may be made, however, of examples of the skill of Bellini, Canaletto, Guardi, Del Mazo, and Puvis de Chavannes. There are besides some exquisite bronzes of the later Sansovino (Tatti), while, among other examples of sculpture which

would make a less perfect thing suffer by comparison, Mr. Arthur Putnam's female figure, "Twilight," holds felicitously its own.

The Californiana in the library, the examples of furniture, by famous designers,—as numerous as they are notable,—the tapestries (particularly a Flemish "Baptism of Christ," pure Italian in feeling and expression), the silver, in fact, all the objects of this magnificent and various collection invite comment, yet in no aspect have they greater interest than in that of their household significance as parts of a sumptuous but genuine and charming home.

II

VILLA ROSE

RESIDENCE OF MR. J. D. GRANT

THE California landscape's most characteristic feature is what is familiarly known as a cañon, a term applied by the Spanish pioneers to the numerous ravines cutting the hills across which they led their expeditions of discovery during the late decades of the eighteenth century. These cañons are usually wooded and contain an *arroyo*, which is either a perennial stream, or more often a watercourse, dry in summer, but in winter torrential.

It is one of these cañons — a particularly beautiful one — which affords an approach to "Villa Rose," the country residence of Mr. J. D. Grant, situated near Burlingame, about twenty miles south of San Francisco. Appreciating its natural beauty, and mindful too of a peculiarly Californian character which distinguishes it as scenery from anything to be found in other parts of the world, Mr. Grant has, except for threading it with a well-made driveway,

preserved the greater part of the cañon in its primitive wildness. From the dense and varied undergrowth rise luxuriant bays and buckeyes, with here and there a russet madroña, and many live oaks, their great trunks covered with lichens and their branches draped with pendulous Spanish moss. Yet the growth is not so thick but the sunken watercourse which the driveway follows in all its windings may be seen.

Shortly after passing the entrance gate, the road skirts the site of the old Grant residence, destroyed by fire some years ago. The foundation walls have been reconstructed, and the place converted into a large swimming pool, adjoining which the masonry of what was the first story of the house now supports a rustic pavilion overlooking the plunge. The old garden with its lawns and geometrical parterre may be seen here, but the artificial planting soon merges into the natural wildness through which one passes for about half a mile to the site of the present dwelling.

As the house is approached, another transition — this time from the gardening of nature to the gardening of man — prepares one for the introduction of the architectural note.

The first thing to strike the person who sees "Villa Rose" for the first time is its color. Constructed of reinforced

VILLA ROSE

RESIDENCE OF MR. J. D. GRANT

Near Burlingame

concrete, it has been given, instead of the customary cream or gray tone of this material, a rose tint.

There has been of late a disposition — one might almost say a movement — among American architects to employ more color in their buildings. In California — a land which because of its climatic conditions and certain visual aspects of the country has been not infrequently likened to Italy — the use of color in architecture finds a special justification. A marked tendency in this direction is therefore observable, and the results, except in the case of some that are rather bizarre, have been admirable. It is only timid conservatism that has prevented California from presenting a heightened beauty through omnipresent color. How popular it may become when this timidity or prejudice has been broken down is evidenced by the general approval given to Mr. Jules Guerin's lavish and for the most part skillful use of color in the decoration of the Panama-Pacific Exposition.

Mr. Grant's house, which was designed by Mr. Lewis P. Hobart, is in its ground plan a simple rectangle. Its proportions, whether regarded in relation to the surroundings or not, are most agreeable. The only embellishments of the façades, if, indeed, they can be called such, are the rusticated quoines; a row of dentils (nicely proportioned as to size and shadow value) under an otherwise plain cornice

and narrow eaves; discretely ornamental, wrought-iron balcony railings before the windows of the second story; keystone ornaments in the segmental crests of the latter and over the lunettes of the windows of the first story, with their simple wreath designs in relief. In this simplicity one may recognize an unusually pure rendering of Italian Renaissance architecture, more especially of the best Florentine tradition. Only on the garden front is this simplicity slightly relieved by a row of columns framing three doors with fanlights above and spandrels in molded relief. The balcony railing of the second story here runs the full width of the house.

The main entrance is from a circular fore-court, inclosed by a wall of the same color as the building itself. Beyond this wall a wooded hillside rises. Within the court a few Irish yews meet the need of planting to relieve that severity which inclosing architecture commonly gives to spaces in the open air, and the note of art is introduced by a white marble bust on a pedestal of red marble within a niche directly opposite the door of the house. From the fore-court a wrought-iron gate of handsome design leads to a broad walk, shut in on the right toward the hill by a continuation of the wall. On the left side of the walk lies a sunken Italian garden which is in a sense a prolongation of the

house. It contains rows of plane trees, standard roses, and various blossoming plants arranged around a central rectangular pool. On the garden front is a perron from which one descends to a wide terrace and thence to the formal garden just described. On two piers flanking this approach are marble *putti*, while on the coping of the pool are two stone foxes possessing more character and interest than what it seems quite proper to call the common or garden variety of ornaments.

From the perron one may pass to another terrace which extends the full length of the house on one side. The outer wall drops sheer from this terrace to a lawn in which stands a marble well-curb, surmounted by an ornamental iron canopy. Beyond the lawn is a space of wild garden and, still farther, a great reach of pines the crests of which break into waves with the successive heights and depressions of the terrain. Across this seemingly interminable forest one may see, just under the dim and distant horizon, the level crescent, thin and blue, made by the waters of San Francisco Bay.

Before taking the reader into the house he must be asked to turn in imagination once more to the Italian garden which we have examined only in part. At the end of it a fountain of wide, superimposed basins faces the house. From the

upper pools spring several *jets d'eau* beyond which one sees the casino called the "orangery," doubtless because similar small buildings in many of the gardens of Italy are used for the purpose of storing orange and lemon trees in winter to protect them from the frost. The hillside, which as we have already seen shelters the garden on its upper side, is planted with gum trees, and a long vista of these may be seen beyond the casino. On the lower side of the Italian garden is an orchard and the wild garden which merges into a great pinery. After passing through this, the gardens of the old dwelling are reached which impinge upon the main driveway already described. The property embraces in all about forty acres.

The entrance hall of "Villa Rose" is a large, square room of great dignity. The walls, paneled to the ceiling, are of dark oak. The floor is of square flags of black and white marble. The adjoining stair-hall is similarly treated. The furnishing consists of hardly more than a single console table, two tall, gilted candelabra and a few chairs. By way of decoration there is a tapestry and some arms and armor, chiefly helmets. Another tapestry and a few paintings adorn the staircase.

The remainder of the first story, except those portions devoted to the kitchen and the servants' quarters, consists of

but four rooms — drawing-room, dining room, garden-room, and library. These vary greatly in size. The library is quite small and gains thereby an atmosphere of intimacy which suits the purpose to which it is devoted. It is in fact the family room of the house. One entire wall is covered with books; there are ten or twelve steel prints of Shakespearean scenes, a number of "Spy's" caricatures (more familiar twenty years ago than to-day), and the necessary furniture in excellent taste.

It must be remembered that "Villa Rose" is the country residence of a gentleman whose principal dwelling is his town house. It has not, therefore, the air of an "establishment," but has the quality of comfort everywhere and everywhere a certain serenity. This latter atmosphere pervades the house and imparts to it a homogeneous tone. Each room has not its own character as is so often the case. True, the hall is severely early English, and the other rooms, as far as they suggest periods at all, belong to later times, but the hall has so much the effect of an entrance chamber that one feels it is a transition from the outer air to the house itself.

The dining room, which is not over-large, is given a memorable distinction by four eighteenth-century, Dutch paintings which completely cover a large part of the wall

surface. The chairs are of English lacquer, and there is a handsome highboy of the same material. The effect is one of pleasant lightness.

The drawing-room and garden-room have an air of spaciousness and elegance. Here, as in the various chambers of the second story, are many interesting pieces of furniture, painted pieces, English lacquers, and a number of well-selected antiques. Particularly notable are a bed and chest of drawers in the Italian room.

One notes with pleasure the use of steel engravings in the upper hall. Used appropriately as they are here, they have a dignity too little regarded in late years. The prints at "Villa Rose" are reproductions of the Medici Gallery pictures by Rubens, the drawings for them having been made by Nattier and his less illustrious son.

III

HACIENDA DEL POZO DE VERONA

RESIDENCE OF MRS. PHOEBE A. HEARST

SURMOUNTING one of the low, wide-stretching hills of the Livermore Valley, a short distance inland from the Bay of San Francisco, stands a picturesque, castle-like structure, the "Hacienda del Pozo de Verona," residence of Mrs. Phoebe A. Hearst.

The white walls of the building, accented by two commanding towers, rise above the trees — dark evergreen conifers, white oaks, cork elms — which richly clothe the hills' lower slopes, their higher and more distant ascents forming a forested background.

The main entrance to the "Hacienda" is on the side away from the valley, and is reached by a circuitous road which, when it finally enters the grounds, becomes a palm-lined avenue. The spacious and beautiful vista to be had from the eminence on which the mansion stands possesses, in spite of its vastness, an intimacy that charms the eye. Its panoramic character does not lessen its beauty nor is

one overwhelmed by its expanse. Vineyards and fields under cultivation are spread upon the plain and, upon the gently undulating hills on the farther side of the valley, those portions which have not known the plowshare were, when the writer first saw them in early spring, like oak-studded lawns. Even Monte del Diablo, which rises mistily in the distance, has none of that austere beauty which mountains usually possess and which demands a certain mood for its enjoyment.

Spaciousness without austerity, which is characteristic of the landscape around the "Hacienda del Pozo de Verona," is characteristic too of its exterior and its interior.

The house grounds which one would judge to be about thirty acres in extent, are part of a five-hundred-acre tract and are inclosed by a square-cut cypress hedge which clambers up the irregular contour of the hillside very much as the Great Wall clambers over the mountains of China. In front of the mansion stretch lawns picked out with ornamental plants, while behind it, the tree-covered hillside facing the valley proves upon closer inspection to be, in that portion of it immediately adjacent to the house, a succession of rock terraces, threaded with winding paths and thickly set with flowers.

The architecture of the "Hacienda del Pozo de Verona"

HACIENDA DEL POZO DE VERONA

RESIDENCE OF MRS. PHOEBE A. HEARST

Near Pleasanton

is Spanish in character, but it is not of the type with which we are generally familiar in California and from which the so-called Mission style has been derived. For Mrs. Hearst's residence the term "Hispano-Moresque" would be more accurately descriptive.

The original building, as to style, plan, and arrangement, is the work of the late A. C. Schweinfurth; the extensive additions were designed by Miss Julia Morgan.

The walls of the house, finished in white stucco, support a roof of red Spanish tiles. Although accented by decorative grilles in front of the windows of the second story and of the towers, the wall surfaces retain their simplicity. The grilles, however, give to the building an interesting and distinctive character further enhanced by the essentially Spanish device of gutters that pierce and project beyond the walls, and by the red earthen pots placed at intervals along the parapets. These grilles represent one of the many decorative uses of iron to be seen in both the exterior and the interior of the structure. The lower gateway, for example, is spanned by an ornamental, wrought-iron arch which springs from the two round towers. The windows of the latter are covered with grilles of intricate design. The gates themselves are studded with iron bolts, and have decorative hinge-plates and other fittings.

To enter the house by the main door, one must first pass into the *patio* or courtyard, planted in lawn and flanked on either side by vine-grown pergolas. In the center stands a beautiful marble well-head of Veronese workmanship, from which the "Hacienda del Pozo de Verona" takes its name.

In the antique, damascened lock and ornamental hinge-plates of this principal door, one may see a refined expression of the metalcraft which everywhere within will invite attention.

The hall is a long, low-ceiled room finished in mahogany, to which a quality of intimacy and ease is given by the great central fireplace and the book-strewn table. Ornaments meet the eye on all sides, but the room is furnished with a view to comfort as well as elegance.

From the hall, situated approximately in the center of the building, the house extends to right and left a total distance of almost seven hundred and fifty feet. This great length necessitates two connecting corridors, running respectively to the east and west ends of the building. Immediately to the west of the main hall is the small dining room. From this a grand corridor extends to the west in which end of the house are situated, on the first floor, the owner's summer apartments, the children's playroom and the swim-

ming-tank in an adjacent structure. This corridor separates the kitchen, the pantries, and the servants' hall from the rest of the house; it also opens upon the state dining room.

Leaving the main hall again but in the other direction, one enters first the blue sitting room and, passing through two libraries and along the east corridor, reaches the largest and most important room in the mansion — the music room.

On this floor and opposite the various living apartments just mentioned, there are a number of bedchambers, some of which face the *patio.* Two stairways at the east and west ends of the corridors lead to the second story where, in addition to the owner's winter suite, there are the rooms of the members of the household and a large number of guest chambers.

The "Hacienda del Pozo de Verona" is as much a dwelling as it is a mansion. It is, in fact, a dwelling within a mansion. The inevitable impression conveyed by a residence of which the apartments are as spacious as many of those at the "Hacienda" is that the persons who live in them and many of the things which we commonly associate with family life must be, in a sense, extinguished by the overwhelming scale of the surroundings. One can hardly be "cozy," for example, while reading by the fire in a room that measures forty by sixty feet. Such rooms demand

numbers, and at the "Hacienda" numbers are happily supplied by the many who partake of the owner's lavish hospitality. Thus the artistic problem of the large room is charmingly solved.

It is neither desirable nor possible to speak specifically of even the notable objects of art with which the "Hacienda" is filled. I shall mention, therefore, only some that arrest the attention and remain in the memory. Chief among these are the cabinets, credences, and bahuts of which there are many beautiful specimens. There are no forms of furniture upon which more art and more skill have been lavished than those that come under the general classification of cabinets. To no other form has such nobility of design been given. No other form may be said so truly to include architecture, sculpture, and craftsmanship, the last term being employed here in its older and better sense. Mrs. Hearst's cabinets represent some of the finest workmanship of the Renaissance in Italy, France, Spain, Flanders, and Germany: there are also several specimens from later periods. Equally interesting and beautiful in their own way are the numerous secretaries of various periods and countries. Everywhere in the mansion one sees rugs and tapestries possessed of a beauty in keeping with the interiors they serve to enrich; among them are many extremely rare and

exquisite specimens of the weaver's art. Examples of ironwork which, as I have already said, give individuality to the ornamentation of the "Hacienda," are to be found in many delightful old locks and hinge-plates. The door of the state dining room and the fanlight above it are of Spanish wrought-iron, while the chiseled iron stand of a crucifix in the music-room is admirable in workmanship and design.

From the small dining room one passes through an antique carved door of great beauty into the west corridor, hung with paintings and splendid tapestries and ornamented with Della Robbia reliefs. Here too are a few fine pieces of furniture and a handsome Louis XVI clock.

At the end of the west corridor a stairway descends to the children's playroom; near by one finds the swimming-pool the roof of which is glass, the frieze of Pompeiian pattern. The plunge is twenty by forty feet and lined with green tiles.

The state dining room is an apartment of charming dignity. In it are portraits by Gainsborough, Romney, and Lawrence. The Gothic credence in this room is one of the rarest pieces in Mrs. Hearst's collection.

In the blue sitting room on the eastern side of the central hall modern tapestry is again employed in the decoration.

The library contains an interesting collection of books, among them many illuminated manuscripts, the most unusual and interesting being perhaps the Persian.

The east corridor brings one finally to the door of the music room. This apartment is entered upon a platform some five feet above the level of the main floor. The room is, one would judge, about thirty-five feet wide by sixty long. The high, trussed ceiling, which rises to a skylight of yellow glass, admits a warm golden light. The walls are a terra cotta red, and red tones enter largely into the furnishing and decorations. Among the most notable pieces of furniture are two large cabinets and a *bombé* Louis XVI escritoire. Perhaps the most interesting piece, however, is an extremely rare Spanish *vargueño* cabinet. This represents the highest development of Hispano-Moresque decoration. Its door is shod with pierced ironwork, and its lock-plate, key, and fastenings are highly ornamental. The interior is elaborately carved, gilded, and enameled in designs peculiar to the period in which Spanish art was informed by Moorish influence. There are, besides chairs and tables, pieces of buhl, tarsia, and marquetry which must arrest the attention of any one interested in such things.

Of the many paintings in the music room, one may mention a Lancret, two Corots, a Millet, an Isabey, a Jacque,

a Detaille, and two Vereshchagins, one of which is "The Walls of Jerusalem."

Mrs. Hearst's collections are in all departments so extensive that to give the reader an idea of her residence, with the numberless, varied, rare, and beautiful objects it contains, without having recourse to the methods of the cataloguer, is a baffling task. The writer can only hope therefore to convey here a general and inadequate visual impression of the "Hacienda del Pozo de Verona."

IV

THE OAKS

RESIDENCE OF MR. C. FREDERICK KOHL

NEAR the little town of Easton, which lies in the Burlingame district, some eighteen miles down the peninsula from San Francisco, is the residence of Mr. C. Frederick Kohl. "The Oaks," as it is called, is especially noteworthy among the important residences of California because it represents in its architecture a radical departure from the neoclassic art of the Italian Renaissance which has been so generally adopted.

It is not necessary to be familiar with architectural styles to see in the gable roof and in the general lines of the building a distinctly English character. Upon noting the details, this impression is made stronger, and one feels that, except for the appearance of age which will come when the planting has progressed, here is the Elizabethan manor transported to California.

One must of course look for a justification of the choice

of an architectural style, and it is found here in the more or less English character of the landscape due to the presence of many stately oaks. It would be difficult to find finer specimens — great, ancient trees with enormous, gnarled branches, so heavy in some cases that they rest upon the ground.

The house, of dark red brick with brown stone trimmings, was designed by Messrs. Howard and White and is in the modified Gothic style of the late Tudor period, with a main bay and two lateral wings which form three sides of a rectangle and inclose a terrace. On the other side a third wing issues from the main bay at the center. The gable roof is of gray and rose-colored slates.

The driveway, from which is obtained a view of open country studded with oaks — in one direction rolling, semi-forested hills and in the other a great reach of country stretching to the distant bay — widens magnificently as it sweeps up to the house.

One enters it through a small, polygonal vestibule, the plaster walls of which carry ornamental Gothic motives of a more flamboyant character than are to be observed in the detail of the exterior. From the entrance, the axis of the building, formed by the main bay, extends through a chain of apartments. Of these the central one is a hall of

THE OAKS

RESIDENCE OF MR. C. FREDERICK KOHL

Near Easton

noble proportions — twenty-seven by sixty feet in size — the arched ceiling rising to a height of forty feet. The walls of this hall are pierced by six lofty bays, two of which, opening on the terrace, are glazed for their full height. The others, in their lower portions, are doorways, while above they afford openings from the gallery which surrounds the hall on three sides and gives access to the apartments on the second floor. These bays and the ceiling of the room show the dropped or flattened arch of domestic Gothic architecture of the Elizabethan period. The hall is paneled to half its height in oak in a reeded pattern surmounted by a carved cornice. The high, paneled mantel is supported by columns bearing semi-grotesque carved figures. Above this a painted decoration depicts a scene from the Age of Chivalry.

The furnishings of the room consist of a number of pieces in characteristic Elizabethan design, notably a long center table, and certain pieces of other periods, some of which are covered with interesting examples of needlework. Perhaps the most interesting single piece is a fine Chippendale *vitrine* containing French ivories and other *objets d'art*. Two Oriental carpets of exceptional size and of a quality befitting their surroundings almost completely cover the floor of rubbed walnut.

In the gallery, near one end of the hall, is a concealed pipe-organ, operated from a console on the floor of the hall, which, in point of fact, is a living room and music-room in one. At the other end of the gallery, also concealed, are echo chimes, operated as an auxiliary mechanism of the organ.

To reach this central apartment from the entrance, one passes through an antechamber, which also gives access to the library contained in one of the wings. This room, which is also very large (twenty-seven by forty-eight feet), is finished in oak with carved pilasters carrying Renaissance arabesques. A single Chinese rug covers the walnut floor. The furniture, chiefly in French forms, has been selected with a view to comfort and quality without too much regard for uniformity of style. Some of the pieces are old and are covered with interesting examples of needlework or tapestry. L-shaped bookcases occupy the four corners of the room. Above these are paintings by such local artists of more than local repute as William Keith, Charles Rollo Peters, and Francis McComas. In this room hang portraits of the master and the mistress of "The Oaks," and over the door is a typical cattle piece by Verboeckhoven.

From the antechamber at the other end of the great hall one passes into a room occupying the ground floor of the

MAIN HALL

RESIDENCE OF MR. C. FREDERICK KOHL

other wing. This is the dining room and is in many ways an achievement in decoration. It presents a peculiarly refined example of mid-Georgian style with its paneled walls of pale green and cream white. The carved panel frames are charmingly designed and delicately executed. The molded-plaster ceiling in elaborate low relief is a notable example of the Georgian style of decoration. The marble mantel is by one of the Adams, though the design has more assertion and salience than one usually associates with their work. The grate is also an Adam design, as is the lovely painted screen which, with the eighteenth-century painting in the over-mantel, adds warmth and color to the room. The brilliancy befitting a dining room is supplied by a large crystal luster augmented by crystal girandoles attached to the walls. In the recess of the bay window stands a marble *vasque* filled with blossoming plants.

At the extreme end of the main axis of the house, which, as we have seen, began with the entrance vestibule, is another room of striking character, — the breakfast room. Although it does not open upon the garden, it has been given something of the character of a garden-room. The gray walls are covered in part with yellow lattice, with spaces left in which occur large paintings of classic sculpture in *grisaille*. The execution of these is extraordinarily skillful,

the *trompe l'œil* — the illusion of a third dimension— being wonderfully achieved. A slight admixture of yellow in the pigment gives the necessary warmth and preserves the tonal harmony of the room. Old sconces on the walls and a central lantern of iron floral work, with blossoms of white enamel, light the apartment. The floor is of black and white marble and is covered with a Savonnerie rug.

In the third wing, already referred to, are the kitchen offices and servants' quarters; its second floor is occupied by a billiard room. Throughout the various chambers of the second floor, wall-coverings of French linens, hangings, fixtures of charming design, painted furniture, prints, ornaments, *bibelots*, — all give an impression of the taste of the present day into which flow so many streams of tradition.

THE DINING ROOM
THE BREAKFAST ROOM
RESIDENCE OF MR. C. FREDERICK KOHL

V

RESIDENCE OF MR. H. E. HUNTINGTON

IN the San Gabriel Valley, near the city of Los Angeles, one may see, at certain seasons of the year, that interesting and characteristic phenomenon of the south; orange groves, apparently limitless, in the full glory of their gold-laden boughs, and, in the distance, a rim of magnificent mountains almost covered with snow. It is here, on the first slope of the northern foothills, that the residence of Mr. H. E. Huntington is situated.

Standing white and long and low against its background of soaring mountains, it attracts the eye by reason of its classic reserve, stateliness, and dignity. These qualities, rather than any showy splendor, make it the most "palatial" residence in California.

From an easterly entrance, the grounds are pierced by a long avenue, straight and wide, lined with palms alternating with Italian cypresses. Beyond these on one side trees of many varieties are thickly set. On the other side an orange grove stretches into the valley. Bordering the avenue on

both sides are two rows of beautiful but unfamiliar flowering shrubs. One is a native of Mexico, the other of Australia, but the plants were propagated on the place in sufficient quantities to line the avenue which is not less than a quarter of a mile long.

If, when the roadway finally branches, the visitor does not take the turn which leads gradually upward to the mansion, he may skirt for some distance along the lower level a sloping lawn studded with shrubs and trees. Some are recognized at once, but many are "specimens" so unfamiliar that one is forced to the conclusion that, in point of variety, Mr. Huntington's gardens are unexcelled in California. In view of the exceptionally favorable climatic conditions which prevail in this State, this should mean that these gardens are, in outdoor plants, among the richest in the world.

Taking now the other branch of the roadway, one ascends by a curving incline, passing the upper lawn where palms of many kinds predominate. This part of the grounds is called the "Palm Garden."

A turn in the avenue takes the wayfarer past the "Cactus Garden"; within its five acres he will find some fourteen thousand plants of between eight hundred and nine hundred varieties.

The grounds near the mansion take on a more formal character. Many ornaments — marble *vasques*, urns, and a charming small, circular temple of chaste design and agreeable proportions — are disposed here and there. Notable among the embellishments of the garden are three statues in terra cotta by Coysevox.

The part of the garden adjacent to the house and on the side away from the valley makes one feel both the sense of spaciousness and the charm of seclusion. It possesses not only great beauty, but that air of privacy so important in a garden if it is to be lived in and enjoyed. Here one can walk "with unuplifted eye," letting nature's influence steal over the spirit, or may contemplate with delight the restful reaches of the lawn, flowers bright with sunlight, and leafy boughs stretching overhead.

In the "Rose Garden," you tread a carpet of turf under what seems to be an endless arbor, its slender supports and arching top thickly covered with climbing roses.

Reaching the end of the arbor, you are confronted by a heavy wooden gate which, like the *torii* above it, is Japanese in design. In the gateway stands a large and ancient temple-bell. Passing through, you find yourself in a Japanese garden traversed by a deep gully. Here are characteristic winding paths, miniature trees, pools, bridges, stone

lanterns, and unhewn stones cunningly arranged in decorative relation to their surroundings. Many of the paths are in reality courses of concrete steps to the surface of which an adaptation of the familiar wave pattern has been applied.

On the farther side of the gully stands a Japanese house. Japanese houses are classified as to size by the number of mats they contain. In this one there are a great many, but I can not say how many. As might be expected, perfect simplicity is expressed by the interior. The *fusuma* or partitions are decorated with broad designs in monotone. One notes in the discretely ornamented bronze fastenings of the *amado* that shunning of the purely utilitarian which characterizes the peoples of the Orient.

It is difficult to imagine a sharper contrast than that which exists between the architecture of this Japanese house, hidden in a far end of the grounds, and that of the residence itself. Both are charming in their way as representing a high development of widely divergent standards and ideals.

The residence, which was designed by Mr. Myron Hunt, exhibits a peculiarly interesting and happy solution of the problems presented in building a modern structure of the classic type. Nothing could be more expressionless and superficial than are the pretentious examples of neoclassic

RESIDENCE OF MR. H. E. HUNTINGTON

Near Pasadena

architecture seen in certain ostentatious residences. Mr. Huntington's house, however, has the nobility which, to be successful, classic architecture should possess. You feel that, though modeled upon prescribed lines, an element of creative design rather than mere copying or adaptation has gone into its construction.

It is difficult to deal impressionistically with what is formal and traditional in character. An effort has already been made herein to express in a general way the effect of dignity and reserve which the Huntington residence conveys at first sight. This effect is heightened upon closer examination. From the great terrace which stretches along the main façade, the splendid arrangement of columns about the monumental entrance is very noticeable. In scale and strength, this portal is admirably related to the building as a whole. It is to be noted too that in such details as the festoons of the frieze there is an unusual excellence of sculptural design.

The terrace itself is perhaps sixty by one hundred and fifty feet in area. It is significant that the rather low balustrade inclosing the terrace stands, by virtue of its sound design and good proportion, the severe test to which its unusual length subjects it. The well-spaced balusters show a most successful use of an angular pattern — a type

of baluster which, when poorly treated, as it so often is, makes one feel that some architects should confine themselves to designing floats for street parades or "craftsman" bungalows.

On the east side of the house is a spacious porch under a roof supported by columns. In its shade are seats and tables providing for comfort out of doors, amid palms and plants in Chinese jars.

It is in the Palm House, however—a great, green lattice structure with a central, vine-covered dome sixty feet high and wings extending on either side, a total distance of three hundred and fifty feet — that one finds Mr. Huntington's great collection of beautiful and rare subtropical plants. Here are to be seen, for example, forty-six of the ninety-one known varieties of the sago palm. Among these is one from Australia, the only other known specimen of which is in Kew Gardens.

Mr. Huntington's superintendent is in constant communication with foreign countries, near and remote, and from these sources the collection is being still further enriched with rare plants and trees. Of the three hot-houses, each one hundred and fifty feet in length, one is filled entirely with orchids. It is useless to describe it further.

Since it is known that Mr. Huntington has an exceptional

collection of portraits by Gainsborough, Reynolds, Romney, Lawrence, and Raeburn — to mention only the five great English masters; since it is known that his library is one of the most important private collections in existence (he acquired, some years ago, it will be remembered, the famous Church collection; at the Hoe sale he purchased among other items the Gutenberg Bible; and he subsequently bought the Duke of Devonshire's library, with its twenty-two Caxtons and its very rare Shakespeare folios and quartos); since it is known that his tapestries are among the finest that have survived the lapse of time; since, in fine, it is known that Mr. Huntington is a collector with few equals in the world to-day, the reader doubtless expects to find here some account of such of these treasures as it was the author's privilege and good fortune to see. I am sorry that the reader must be disappointed; it is Mr. Huntington's wish that nothing should be set down here concerning the interior and contents of his house. I *can not* say how many mats there are in the Japanese house, and I *must not* say how many beautiful things there are in the great residence. The reader must be content, therefore, to have wandered with me through an enchanted garden in the midst of which stands a stately palace containing "untold" treasures.

VI

VILLA MONTALVO

RESIDENCE OF THE HONORABLE JAMES D. PHELAN

TRAVELING down the peninsula from San Francisco, one passes through San Mateo County and into the Santa Clara Valley. Here, amid countless orchards, are many towns, the names of which recall the days when the Spaniards occupied these lands. Among them are San José, Palo Alto, the seat of Stanford University, and Los Gatos, so called because of the great number of wildcats once found in the vicinity.

In the foothills near Los Gatos, at an elevation of eight hundred feet above the sea, stands "Villa Montalvo," the country residence of the Honorable James D. Phelan. The connotations of its name supply Mr. Phelan's country place with a background of Californian tradition. It may be remarked in passing, that an historic background is something the owners of other great residences in California have made no effort to provide for their establishments. This

very properly calls for comment, because in a country like California, without artistic traditions of its own, the architecture and the decorative treatment of dwellings must needs be derived from sources as remote from our lives as our lives are remote from the spirit of the Renaissance. When, therefore, one finds, as at "Villa Montalvo," a conscious effort made to create, or rather to carry on, a tradition purely Californian, one's sympathies and interest are touched.

The name "California" first occurs in a work entitled *Las Sergas del Muy Esforzado Caballero Esplandian*, written by Garcia Ordónez de Montalvo, as a sequel to the romance of *Amadis of Gaul* (of which he was the translator) and first published in 1519. Mr. Phelan has called his estate "Villa Montalvo."

In *Las Sergas*, Montalvo relates of the land of California that it was a country of great beauty and richness, inhabited by a tribe of warlike women who went into battle mounted upon griffins. Wood nymphs inhabited its forests. Here is Romance. How naïvely young it should make us feel to realize that only two centuries ago our country was as fabulous a land as the kingdom of Micomicon.

Not only has Mr. Phelan linked the present to the past by naming his villa after the writer who invented the name of California, but he has erected on the grounds a wall-

VILLA MONTALVO

RESIDENCE OF THE HONORABLE JAMES D. PHELAN

Near Los Gatos

fountain of bronze, bearing a dedicatory inscription to the romancing Spaniard. The amazons and wood nymphs of his fabled land enter into the design, and from the beak of a griffin a stream of water pours.

"Villa Montalvo" looks out across Santa Clara Valley to San Francisco Bay and to Monte del Diablo, over forty miles away. The panorama embraces a full quadrant of the horizon. In the foreground extend miles upon miles of orchards, said (to become statistical) to contain, in plum-trees alone, the astounding number of nineteen million. It may be added (to be still unabashed by the pragmatic implication of statistics, and on the word of a United States Senator) that the production of prunes within the Santa Clara region reaches the enormous amount of one hundred and thirty million pounds a year, the total production of the nation being but two hundred million pounds. The reader, slightly fatigued perhaps by the enumerations this book contains of Chippendale chairs, Flemish tapestries, Florentine cabinets, buhl consoles, and the like, may be interested in computing the number of prunes per tree, having their provenience in this fertile valley.

The natural configuration of the hillside on which "Villa Montalvo" is built necessitated the construction of a number of terraces. Gardens occupy the lower level. From these

a grassy slope extends upward to the main terrace on which the house stands. Wide stairways ascend the embankment. Marble replicas of the sphinxes at Versailles decorate piers on either side of the last flight.

The house occupies three sides of a square. Within the inclosure, formed by two wings extending toward the rear, is a court quite properly called "The Patio," since it is modeled after a characteristic feature of Spanish dwellings. On three sides it is inclosed by brick-paved arcades, and on the fourth by a wall in the center of which stands the Montalvo memorial. Stairways on the right and left of the fountain lead to another and higher terrace, square in form and framed by pergolas. An oval pool, sixty feet in length, occupies the center of this space. On the farther side a pavilion overlooks the plunge. On either side of its central arch stands a marble Hermes, and within one recognizes a replica of the Dancing Faun. If one does not too closely examine the details of this terrace, the repeated vertical lines of the pergolas recall something quite Roman. It is a pleasant architectural composition, aided not a little by the discriminating use of the sculptured ornaments and by judicious planting.

Immediately behind the pavilion a small stage faces a grass-covered semicircular slope. Beyond this amphitheater

springs a steep and thickly-wooded hillside. Not far away is seen a reservoir, decked over and surrounded by a rustic railing. Under its central canopy — rustic too — gushes a constant stream from private sources in the cañons beyond. The reservoir has a capacity of two hundred and twenty thousand gallons, and supplies the bathing-pool, the fountains, the gardens, and the house.

Trails plunge into the dense woods covering the hillside. One may walk here amid surroundings that, in their wildness, contrast strangely with the comforts and conveniences of the near-by mansion, which, as one looks down upon it, presents to the eye that "pleasantness of roofs" ("*amoenitas tectorem*") that Pliny mentions as descriptive of his villas.

Mr. Phelan's house is the combined product of three architects, the late William Curlett, his son, Mr. Alexander Curlett, and Mr. C. E. Gottschalk. The balustraded terrace, the loggias on the main façade, the porches on either side, and many more or less obvious details contribute to give it an Italian appearance. The Spanish hint of the *patio* — Italian though it be in treatment — is reinforced by various detached decorations. On the terrace, for example, and on the porches, the eye falls on numerous large Spanish jars of a modern ware, which imitates, with its gay colors and Moorish designs, the decorative effect of majolica. They are

a rather welcome substitute for the stone or pottery jardinières of stereotyped forms now put to such indiscriminate use.

The main entrance opens from the terrace on the garden front. The doorway, leading from an exterior loggia, admits one immediately into the living room. At one side of the house a more commonly-used doorway takes the visitor into the stair-hall. Here the Spanish note becomes more insistent. The door itself is characteristically Spanish — a fine example of carving. Numerous heads adorn its panels. Two of these are supposed to be portraits of Ferdinand and Isabella; others are representations of nobles, monks, and soldiers; some perhaps effigies of those romantic figures, the conquistadores, who played so important a part in the expansion of Spanish sovereignty, and who move dimly across the background of California's brief past.

In the stair-hall an old, worm-eaten, Spanish chest and two gorgeous, modern, Spanish chairs carry on the intimation. An ornamental escutcheon, bearing the arms of Castille and León, hangs upon the wall. In the near-by billiard room, pieces of furniture from Spain — some of them elaborately inlaid with ivory and finished with fancy leather — show where the owner's predilections lie. Here too one finds an unusual *vargueño* cabinet. Its compart-

UPPER TERRACE AND SWIMMING POOL

RESIDENCE OF THE HONORABLE JAMES D. PHELAN

ments extend to the floor and replace the typical stand with its "Spanish foot."

The paintings of this room recall the fact that Mr. Phelan has been for many years a consistent patron of Californian art. They include works by Mathews, McComas, Peters, Rix, Robinson, and Sparks. In the library, the books are largely Californian, a reprint of Montalvo's curious romance finding here an appropriate place.

The large living room occupies the center of the house. In the selection of its furnishings, comfort was constantly kept in view. Here, as elsewhere in the dwelling, certain objects, by reason of their Spanish origin or character, betray the influence of Spain.

The dining room, the latticed sun-room, and the adjoining porch — all in their proper seasons used for refection — complete the principal divisions of the ground floor.

The second story has, in addition to its many chambers, an inclosed gallery, furnished in chintz and wicker, that sometimes serves as a sitting room. It looks out upon the *patio*, the upper terrace, and the hillside beyond.

VII

EL FUREIDES

RESIDENCE OF MR. J. M. GILLESPIE

THE natural beauty of Montecito Valley, near Santa Barbara, fronting along its entire length the blue, subtropical waters of the Pacific and sheltered by the noble Santa Inez Mountains, has been enhanced by the erection of many splendid residences upon the wooded slopes of its foothills and by the cultivation around them of extensive and charming gardens.

Among these gardens none are more striking or more memorable than those of "El Fureides," owned by Mr. J. M. Gillespie, and, it may be added, none are more widely known. (The name "El Fureides" may be translated as "pleasaunce" which, in turn, may be rendered somewhat inadequately into every-day parlance as "pleasure garden.")

"The Gillespie place," as it is generally and familiarly called, is one of the most famous country-seats in America. This is due to various causes. The principal feature of the

grounds — the terraced pools of the Persian garden — possess a beauty, dignity, and distinction that leave a lasting impression upon the mind. The attention of many experts and amateurs has also been drawn to "El Fureides" by its notable collection of palms — of which there are more than one hundred and twenty-five varieties — and by the many other rare specimens of plant life to be found here. Lastly, the owner has permitted the public to visit the grounds freely, and a great many tourists and visitors in Santa Barbara have availed themselves of the privilege.

One therefore frequently hears "the Gillespie place" spoken of very much as one hears mention made of the Spanish missions, the Yosemite, the Lick Observatory, or any of the other "points of interest" in California.

The house gives the impression of an abode marked by individuality and character. It suggests, at first, a certain incongruity, for we find there elements of design derived from Greece, from Rome, from Pompeii, from modern Italy, from Persia, from Arabia and from Spain. It is the art of Spain, however, which chiefly characterizes "El Fureides," and when we remember that in Spanish architecture and ornament there is a mingling of classic and Gothic, Saracenic and Renaissance, Occidental and Oriental, we are compelled to admit that, instead of achieving mere

incongruity, Mr. Gillespie has, in point of fact, reëxpressed in California that curious and romantic composite style so generally met on the Iberian peninsula. He himself describes the place most appropriately as "Mediterranean."

The house is hidden from the valley by the formation of the land and by groves of indigenous oaks; even after one has entered the grounds, it remains concealed by the dense growth of palms and other ornamental trees until a turn in the drive brings its severely simple white walls in view.

The planting of the gardens was begun some sixteen years ago, and as one drives along the main avenue, lined with towering date-palms, one gets from the junglelike growth on all sides a sense of subtropical wildness. This impression is heightened if you enter one of the many paths which lead through thickets of bamboo affording glimpses here and there of open spaces bright with flowers.

From such surroundings one finally emerges upon the higher levels near the residence, and the eye is made pleasantly aware of the presence on all sides of beauty expressed through design.

Thirty-three acres at "El Fureides" are divided between the gardens and a wood which embraces them on two sides. Paths, or, more properly, trails, lead to secluded spots. In

one of the densest parts the visitor comes suddenly upon a shrine that frames a curious image of the Madonna, painted upon tiles. From the wood that shelters this shrine he may emerge upon the terrace adjoining the house by ascending a flight of rough-hewn stone steps, the connecting link between wildness and order — between nature and art.

Quiet pools play an important part in the decorative scheme of the gardens. At a little distance from the house, for example, a rustic pavilion overlooks the naturalistic water-garden devoted to the cultivation of aquatic plants. Not far away is a great rectangular pool, surrounded by a pergola of cement columns with cores of stone. At one end of this pool a semicircular seat inclosed within a high wall marks the center of the architectural composition. On a lower level a bronze wall fountain in the form of a dolphin carries a stream to yet another quiet pool. The wall surrounding the fountain is faced with blue, yellow, and white Spanish tiles of striking design. These tiles occur in so many places, both in the gardens and in the house, that they become inevitably associated in one's mind with "El Fureides."

The visitor, passing from the fore-court along a wide, paved walk, may reach the terrace of what may be called the garden-front. This he would judge to be about one

EL FUREIDES

RESIDENCE OF MR. J. M. GILLESPIE

Near Santa Barbara

hundred feet wide by one hundred and fifty feet long. It is divided by four symmetrical pools, separated by brick walks in the form of a cross. The intersection of the walks is marked by a large, vaselike fountain. Steps descend to the succession of pools forming the main axis of the garden. In the decoration of these also Spanish tiles have been used.

The architecture of Mr. Gillespie's house is severely simple. On three sides only the windows, protected by iron grilles, break the plain surface of the white cement walls. On the garden façade, however, a row of Ionic columns, by creating light and shade, give movement to the design. In the upper part of the nine spaces separating these, bas-reliefs depict episodes of the Arthurian legends. It was Mr. Gillespie's fancy that these should be treated in the classic spirit, a fancy suggested perhaps by the fact that some Celtic bard may have related of Arthur — as Celtic bards were ever fond of relating of their heroes — that he traveled to and had commerce with Greece.

From the piazza, as well as from the *azotea* or flat roof, reached from the second story, the gaze sweeps over the luxuriant gardens from which rise the plumed crests of many palms, and through gaps here and there in the oak-crowned knolls of the middle distance, one catches glimpses of the sea. If one did not know it was the Pacific Ocean, it

would not be difficult to think it the Mediterranean and the misted island in the distance Capri instead of Anacapa.

To reach the main entrance from the great terrace, one must pass along the paved walk, to which allusion has already been made, and on which stand two spiral columns of rose-colored marble brought by Mr. Gillespie from Spain. The entrance doors, curious examples of ancient Spanish carving, open upon the fore-court, with its massive central fountain of superimposed polygonal basins. On the high walls of the stair-hall hang a number of paintings from Guatemala. These are all of a religious character, and, it is to be presumed, decorated once the walls of churches. In one, a crucifixion, the Black Christ appears.

The drawing-room is entered from the hall. The impression made by this apartment is of richness tempered by age. Except for a few Italian Renaissance pieces, the furniture is Spanish and shows the seemingly arbitrary combination of style—Gothic with Moorish, Moorish with Renaissance, Renaissance with Gothic — to which reference has already been made. Many of the chairs have leather backs, painted and gilded in rich patterns. Other leather-work decorations, or *guadamaciles*, of similar character distinguish this room; the finest example, however, fills the over-mantel of the

adjoining library. Carved furniture, gilded and colored, may also be seen in the drawing-room. The most notable piece of this sort is the massive carving, of ample, florid form and heavy gilding — probably a part of a retable — which serves to frame the fireplace.

The general design of this carving is carried out above the mantel in a heavy frame, gilded and colored. This is the work of Mr. Bertram Goodhue who, although not responsible for the architecture of the house, advised Mr. Gillespie with regard to some of the interesting features of its design. The frame incloses a notable painting by Caravaggio. The sense of richness given by so many examples of gilded wood-carving is enhanced by the yellow hangings and warm-colored fabrics that enter into the decoration of the room.

But if originality and character are to be found in the apartment just described, what is to be said of the so-called "conversation-room?" It is small and square, naïve, amusing, romantic. Its walls are covered to a certain height with dull gold, applied directly to the plaster. On three sides shallow, arched recesses contain long seats covered with yellow velvet. In the center of the floor a square basin lined with the familiar Spanish tiles surrounds the base of a small, spiral, Romanesque, marble column, ornate with insets of colored glass and gold, and crowned

with a bronze replica of the Victory of Pompeii. Set into the base are two Roman lions' heads excavated in Syria. (A bronze figurine from the same source is one of the objects of interest in the drawing-room.) Above the arched recesses, the walls of the conversation room are richly decorated with repeated Renaissance designs in which a vivid blue predominates. The central dome carries a floriate design in gold, copied from the church of St. John Lateran. From the center of the dome hangs a great globe of pearl glass which reflects light thrown upon it from a concealed source.

The dining room calls for more than passing mention. Its ceiling — a barrel-vaulting — is covered with intricate decorations in many colors, and carries a series of panels containing figure paintings in the same style. The decorated leather of the high-backed, carved chairs possesses a richness of design and color similar to that of the ornate ceiling. A Spanish cabinet of unusual pattern completes the furnishing of the room, at one end of which there is a gallery for musicians.

The plunge — in a room of its own — with its curious blue, hand-made tiles; the breakfast room, with its really fine Spanish Gothic chairs; the library with its portraits and its metal-shod *vargueño* cabinet (one of the rarest of antique forms), must be passed with this brief notice.

RESIDENCE OF MR. J. M. GILLESPIE

Mr. Gillespie's house holds for the visitor many surprises, but he will count none greater, perhaps none more agreeable, than that which he will experience when he steps from the drawing-room into the open interior court. Here a lofty plumosa palm stands not far from a full-grown orange-tree laden perhaps with blossoms or with fruit, golden against the sky. Here also banana trees, with their enormous green leaves and, in due season, pendant bunches of ripening fruit, rise to a height of over twenty feet. In the middle of the marble-flagged floor is a pool; within a loggia at the far end of the court one sees on a pedestal a full-size replica of an Antinous. Seated in this court on a sultry afternoon, one *might* believe oneself in Granada.

The character of "El Fureides" is cosmopolitan, or perhaps I should say "Mediterranean;" but until the court was reached, I saw nothing of French origin. There, however, the French note was pleasantly introduced in the form of *absinthes frappés*.

VIII

UPLANDS

RESIDENCE OF MR. C. TEMPLETON CROCKER

THE country around San Mateo and Burlingame is heavily wooded, and the country places thereabouts are for the most part of considerable size. For these reasons many houses are not visible from any of the main-traveled roads. Neither is there, so far as the writer has been able to discover, any point from which more than one or two can be seen at the same time. Nevertheless each is so situated that it commands, beyond the tree tops which hide neighboring villas, a splendid view of near-by hills and of lowlands that stretch toward the bay.

"Uplands," the residence of Mr. C. Templeton Crocker, near San Mateo, is no exception. It remains so concealed that it is only after having driven from the entrance gate for some distance, between thickets of various and variegated shrubbery, separated from the roadway by wide strips of lawn, that you suddenly come upon the house.

Its main façade fronts two broad terraces, the lower one having somewhat the character of a sunken garden. In its spacious area a number of large pools and plats are laid out in geometrical patterns. A still lower level is diversified by a fountain and other architectural features. Beyond, one may see a space of ornamental planting, and, farther still, slopes of wooded hills.

In this part of the grounds the planting is formal and recent, but behind the house and along a portion of the main driveway a number of strikingly fine trees of various species are of an obviously older growth.

The house, which was designed by Mr. Willis Polk, seems to be, in spite of certain Renaissance details, more a varied, free, and personal interpretation of classic architecture than a rendering of the neoclassic. It is monumental, splendidly knit together by the grouping of vertical lines, while well-placed arches correlate the various parts of the composition both structurally and in design. It stands well on its feet and gives the beholder that sense of permanence, inherent in architecture broadly conceived and creatively designed, beside which mere charm is of comparatively little importance.

In proportion and in detail the main façade is variously interesting, but the attention is chiefly attracted by a

UPLANDS

RESIDENCE OF MR. C. TEMPLETON CROCKER

Near San Mateo

central carriage-porch, the narrow outer arch of which plays an interesting part in the vertical movement of the whole structure. A cartouche, with detached sculptural supporters, stands above the architrave of this carriage-porch and makes an interesting silhouette, accentuating the somewhat ornate façade, rich with ingeniously modified Ionic capitals on columns and pilasters, and cartouches in relief which occur in panels between the windows of the second story.

At the back of the house a brick-paved perron has been given something of the character of a court by the loggias extending from the house on either side. Festoons in high relief are freely used on this façade, and the eye notes the presence of Italian stone ornaments, among them, in the middle of the perron, a richly sculptured well-head.

The principal entrance is from the carriage-porch. Passing through heavy, grilled doors of bronze, you find yourself in a vestibule of considerable lateral extension. Not far from the door an arcade separates this vestibule from the rest of the house. The walls are of plaster in imitation of stone and, except for a highly ornate door-crest at one end and some molded detail, it is severely simple. The furnishings consist of a few chairs and jardinières filled with flowers.

Worthy of note are six old *torchères* of colored wrought-iron.

Beyond the arcade just mentioned, a wide corridor extends laterally and forms the axis of the house. At both ends of it the necessity of interest is supplied, on one hand by a monumental doorway with an elaborate sculptural crest, on the other by a stairway, at the foot of which a French terra cotta figure serves as a terminal decorative note to this interior vista. The corridor has a handsome coffered ceiling, colored and gilded. Two Flemish tapestries adorn the walls.

Another arcade is passed. Its arches, like those between the vestibule and corridor, recall in scale the carriage-porch, and by a suggestion of height prepare one for the spacious character of the central court, the ceiling of which is fully forty feet above the floor. In this great hall the eye is immediately attracted to arcades of dark woodwork. These pierce the gray-toned walls and open from a surrounding gallery of the second floor. Their lower portions are carved in an openwork treatment of an imbricated pattern, and their crests are decorated with carved and colored reliefs. To the architecture of the room they give a fine distinction and make it memorable. They do much also to justify the very ornate coffered ceiling of richly toned and gilded incrustations. One sees in such a ceiling the architect's

THE CENTRAL COURT

RESIDENCE OF MR. C. TEMPLETON CROCKER

acceptance of the challenge inevitably arising from the employment of intricate ornament. At "Uplands" Mr. Polk proves that he can be at once daring and discreet, reckless and restrained.

On two sides of the court arcades, similar to that through which one entered, open on recesses and support the gallery. In one of these recesses a marble fireplace, copied from an Italian original, with its supporting Hermæ, displays bolder and more salient modeling than was typical of the so-called "High Renaissance." The choice of such a mantel, rather than of one more reserved, is to be commended, because, like the architectural detail, it accords with the air of magnificence, the spaciousness, the noble design of this apartment. In the opposite recess a beautiful old French tapestry covers the wall. Before this stands a *cassone*, gilded and richly decorated, the front an animated pictorial carving in high relief. Furniture, harmonizing in design and color with the magnificence of the court, is to be seen in the central space. Handsome jardinières, filled with plants, occur at intervals, and in the corners are four ancient *torchères* of even greater interest than those of the vestibule. A fourteenth-century candle-stand in wrought-iron must not be overlooked in this enumeration. A fine antique covers the marble floor.

At the right of the court, as one enters from the grand corridor, two large rooms open, the library and the drawing-room. In the first of these hang, among other paintings, a Gérôme, a Detaille, a Daubigny, and a portrait by Lawrence. There are also landscapes by the Californians, Keith and Peters. The bookcases, closed with thin grilles, contain a collection of fine books, among them many interesting and rare items of Californiana. On the bookcases one notes fine Chinese porcelains which, however, are only a preparation for the splendid specimens of Chinese art to be seen in the adjoining drawing-room.

In this L-shaped, rose-toned apartment, French furniture possessing all the sophistication of Occidental elegance, and ancient Chinese porcelain, lacquer, cloissoné of perfectly breath-catching beauty, exist side by side. Rare Chinese rugs cover the floors, and the eye rests in turn on a great coromandel screen, two exquisite cabinets, tables, and ornaments of gold and cherry lacquer, *blanc de Chine* figures. Compared with the noble lyricism of these latter, of refinement so complete, of technique so sure, our own art is for the most part a mere futile gesturing. More and more we must come to realize that the art of China is the most firmly rooted, the most subtle, and the most transcendent art the world has ever seen. It seems unfortunate that we

in California, although for more than half a century at the very door of the Orient, had to wait for the greatness of Chinese art to be pointed out to us by Europeans, and that from Europe have come not a few of the best productions we possess of this art.

There remain on the ground floor of Mr. Crocker's house only the owner's lounge — with its supplementary library at once a study and a smoking room — and the dining room. This latter is in certain respects the most noteworthy room in the house. Its walls from floor to ceiling are of polished Siena marble, the broad, irregular yellow vein of which determines the predominant tone of the room. The door-casing, with pilasters and pediment carved, gilded, and colored, is from a French château, though of Italian origin. A conventional motive from this has been reproduced in the frieze of the room. The ceiling, once more of the coffered and incrusted style, is pleasantly related to the room in scale and color. The table and chairs, though Portuguese in origin (they came from the palace at Cintra), are Spanish in type and interesting because different from forms with which we are perhaps too familiar. Their design reveals the infelicitous character of Spanish furniture when unaffected by Gothic or Renaissance ideals. In the metal mounts with which they are shod one divines a Saracenic influence.

At the end of the room two gilded French consoles of rich design sustain the note of quiet splendor. On these stand pieces of majolica and a carved and colored wooden *stemma* which has been converted into a clock. Another ornate Italian fireplace increases the æsthetic interest of the apartment. It is unusual in having a marble fireback carrying a beautiful relief. Above the mantel and on the wall opposite are pieces of Robbia work — the first an enshrined Madonna, the second an angel in a lunette. Fruit-filled baskets, in glazed and colored terra cotta too, rest on the mantelshelf. Among so many pieces of identical design, the problem of their authenticity must needs be delicate. Although Della Robbia originals are not unknown in the East, those at "Uplands," if not the only ones in California, are surely among the few from the hands of the Florentine masters or their apprentices that have journeyed thus far.

There is nothing to be said of the various suites and chambers of the second story, all of which open upon the quadrangular gallery surrounding the court, except that they are admirable examples of the modern convention of elegance — a standardization, as it were, of French traditional styles, — modified here and there by personal taste in the selection of details. One of the evidences of personal touch at "Uplands" is to be discerned in a number of colored draw-

THE DINING ROOM
THE DRAWING-ROOM
RESIDENCE OF MR. C. TEMPLETON CROCKER

ings by Brunelleschi, one of the younger Italian artists who, with Gino Sensani and the Parisian, Georges Lepape, carries on worthily the tradition of Beardsley and Conder, and has enjoyed a recent and well-deserved vogue.

IX

ARCADY

RESIDENCE OF MR. GEORGE O. KNAPP

SITUATED in Montecito Valley, near Santa Barbara, the residence of Mr. George O. Knapp commands from an eminence a spacious and inspiring view. Behind "Arcady," as Mr. Knapp calls his place, soar sudden mountains, sheltering closely here the coast, their slopes etched in vertical patterns by a thousand watercourses and outcroppings. Below and in front of the estate lies the graceful curve of the shore-line and the waters of the Pacific, on clear days as blue as lapis-lazuli. In the distance Santa Rosa Island stretches its great length like a sleeping leviathan.

In this majestic setting—a setting that would be overpowering were it not tempered by the charming prospect of the valley itself, with its wooded foothills and cañons—many persons of wealth have built dwelling-places. Of these, not a few are interesting because of their design, their gardens, and the objects of art they contain. Monte-

cito Valley is therefore one of the most charming and desirable places in California.

As one approaches "Arcady," one sees from afar the square tower of the mansion, lifted high above the surrounding trees. A nearer view reveals the fact that this tower at once dominates and unifies the design of the house. For the casual observer it is merely a tower, but an analysis of its lines and proportions, its simple dignity, its discreet fenestration, reveals a meritorious design. The architect of the tower and the house in its present amended form is Mr. Russell Ray.

The property consists of some two hundred acres, of which over fifty are at present under cultivation, and are surrounded by a wall of a buff sandstone, quarried near Santa Barbara and much used in the neighborhood. Much of the estate is heavily wooded with oak, and the arrangement of roads and paths in the cultivated parts seems to a great extent to have been governed by the position of the trees and by the natural configuration of the land.

Except in the water-gardens, of which more will be said later, little attention has been paid to formal design. One walks through the grounds with a sense of being surrounded by nature, but nature made more charming, more variegated, more profuse, by the gardener's art.

ARCADY

RESIDENCE OF MR. GEORGE O. KNAPP

Near Santa Barbara

As you thread the "meandering paths," you encounter here and there an occasional ornament such as a marmoreal seat or a glazed terra cotta relief set into a stone pillar. Hidden among the trees at some distance from the house is a building of unusual and picturesque character. It is called "The Hut," and is rudely constructed in half-timber, and has a roof of great slabs of redwood bark, possible only in California. It is used by the owner for informal entertainments.

On one side of the house stretches a wide lawn; beyond are the water-gardens, designed by Mr. Francis T. Underhill, to which allusion has already been made.

The plan of the water-gardens is extensive and interesting. From a bathhouse of classic design, forty by one hundred and sixty feet in area, extends, dropping from level to level, a succession of formal pools connected by stairways. Like the links of a chain they succeed one another along an axis stretching from the bathhouse at one end to a terminal terrace, or tea-garden, at the other, a distance of twelve hundred feet.

The interior of the bathhouse has two main divisions. In one is a hot plunge; in the other are dressing rooms, tub-rooms, and the like. The façade fronting the water-garden is largely glass, metal-mullioned windows opening between

concrete columns that support the roof. From central grilled doors, one steps out upon a spacious terrace. A large, open-air, cold plunge, in the design of which the rectangular form has been avoided, fills a great part of its area. Below, the "Children's Pool," the "Lily Pool," and other divisions of the water-garden occupy successive levels and lead to the tea-terrace, on which grows an enormous live oak. This terrace is defined at the back by a balustrade and on either side by Italian cypresses, tall and closely planted.

The residence is irregular, and certain characteristics of Italian Renaissance architecture are suggested by the lines of the red-tiled roof and by the arches of the porch and the windows. It is finished in stucco of a yellow tone. Ornamental trellises cover the walls in many places to the height of the first story. Three unusually large reproductions of metopes from the frieze of the Parthenon form part of the exterior decoration. Two of these have been set into the wall of the long, wide porch that overlooks the lawn; the other serves to decorate a little loggia.

The interior is marked by a certain massiveness. The hall, drawing-room, library, dining room, and music room have this quality, though not without an agreeable simplicity. The breakfast room is, however, an exception. It is fur-

nished with Chinese Chippendale, and its walls are covered with a fabric of colored pattern.

The woodwork throughout is dark in tone and harmonizes with the neutral gray walls. All the doors are arched, carrying out certain features of the exterior. The lunettes contain floral arabesques in relief.

A fine old Spanish cabinet is the keynote of the furnishings of the dining room. The chairs and table are reproductions in the same style. The music room has quiet distinction. Its ceiling is much higher than in the other rooms; sufficiently high, in fact, to accommodate an organ-loft and pipe-organ. A curving stairway, enclosed in a wooden railing of slender and delicately designed spindles, leads to the loft. Large reproductions of two panels from the *Cantoria* of Luca della Robbia adorn the walls on either side of the entrance.

The size of the dwelling is sufficiently indicated by the statement that it contains thirty-two bedrooms. Twelve of these — each with its individual bath — are in the tower, where there is also a tea-room (in the belvidere), an electric kitchen, wardrobe-room, and servants' dining room.

If one had to point out the two distinguishing features of "Arcady," one would without question name the

music room and water garden. The excellent plan of the latter and its remarkable natural setting make it one of the most memorable examples of garden architecture in California.

X

RESIDENCE OF MR. JAMES L. FLOOD

IN 1836 a certain Jacob P. Leese built the first house in Yerba Buena, as San Francisco then was called. With what a sense of the miraculous, as in our minds we bridge the years since that day, so of the present still — with what a sense of amazement, this so prodigious leap held romantically in mind, we contemplate the stately strength, the ornate magnificence, of Mr. James L. Flood's great marble dwelling that crowns one of the seven hills upon which this same precocious town paradoxically yet complacently sits beside the Golden Gate!

From the windows of this palatial residence, which has drawn into itself many of the dispersed currents of art that, since the Renaissance, have flowed through the countries of Europe, one overlooks the bay of San Francisco, inclosed by the silhouette of its gracious hills. In the center of the canvas lies the picturesque, or perhaps one should say the *pictorial*, island of Alcatraz. At the extreme left one sees the Presidio, established in 1776 for the protection of Fran-

ciscan missionaries from the savages inhabiting the land. Spread, too, before one, like some enormous toy, cut out of colored cardboard — a Gargantuan plaything — stand the bedomed buildings of the Panama-Pacific Exposition, dumb witnesses to the union of Efficiency and Art, yet a great commercial, as Mr. Flood's house is a great material, achievement. The magnitude of this achievement is the more impressive when one thinks of Leese's "shack" and remembers that the intervening years have been barren of art, but for few and minor phenomena — phenomena which, for the most part, it is difficult to consider seriously, much less to hold as either important or vital.

Mr. Flood's house and the exposition are parts, too, of a wonderful recovery from the earthquake of 1906. The residence has been chosen to represent San Francisco not only because it exhibits in its architecture the most advanced evolution toward magnificence that the city possesses, but because it is, among residences, the most substantial example of regeneration from the ruins.

Since it is a "town house," it calls for no description of gardens, and the accompanying picture, possessing as it does the particularity of a close view, renders superfluous such analysis of the exterior as might have been offered. Attention may be called, however, to the design of the

RESIDENCE OF MR. JAMES L. FLOOD

San Francisco

monumental portal. It has a special interest of its own as a piece of architectural virtuosity successfully incorporated by the designers of the house, Messrs. Bliss and Faville, in the general composition.

The fenestration of the façade, rigidly symmetrical, though not without movement, shows that above the high first story there is a mezzanine. This extends inward but half the depth of the house; beyond the point where it ceases to exist, the ceilings of the first story rise to still greater height and give the apartments there still greater magnificence.

Owing to the sharp downward slope of the hillside, the house has, at the rear, two high stories underneath what, at the front, is the ground floor.

The main hall, entered at one end by the front door, runs the full depth of the house, a distance of one hundred and forty feet, and ends in a great bow window, overlooking the bay. It is paved with rose-white marble, narrow stripes of Verona marble serving to vary the surface. The walls are of imitation Caen stone, broken by Ionic pilasters and cartouches of molded plaster in the over-doors. State chairs and monumental console tables at intervals give a severe conventional dignity to the hall. Toward the rear, where the mezzanine ends, the ceiling rises to a greater height, and the walls are decorated above an impost cornice

with panels carrying trophies of molded plaster. The hall is lighted at the end by the bow window and midway on the right by other windows, which give upon the garden, here allowed to penetrate to the center of the structure. Artificial light is supplied from sunbursts of cut glass in the ceiling and torchlike iron brackets on the walls. The stairway of polished, rose-toned marble rises at the left.

Except for two small dressing rooms and a commodious "service," occupying a space behind the staircase, the ground floor is given over to no more than four apartments, two on each side of the long hall. The largest of these — the drawing-room — is in the wing, on the right and at the rear. An impression of the size of the house may be conveyed by stating that in this wing alone three superimposed apartments — ballroom, drawing-room, and library — are each thirty-three feet wide by sixty-five feet long.

The ballroom, situated on the sub-floor, is without decoration. The drawing-room is, on the contrary, ornate. It is oak-paneled to the ceiling, the woodwork enriched with carving in relief. The ceiling is decorated as to its cove with gilded rococo incrustations. The furniture is modeled after French designs and like the ornamentations of the room is of the style of the Regency.

In the dining room across the hall the walls are of *patiné*

THE MAIN HALL

RESIDENCE OF MR. JAMES L. FLOOD

plaster in imitation of old marble. Pilasters divide each wall into three spaces, arched above an impost cornice. The twelve lunettes thus formed contain painted decorations in which various figures from famous paintings by Italian masters have been utilized in new and curious combinations by the ingenious artisan. The coffered ceiling is tinted white and gold and blue, the latter color appearing also in the cut-velvet covering of the gilt-embellished walnut chairs. An attempt has been made to "pull together" the color of furniture, frieze, and ceiling by the placing of tapestries upon the white marmoreal walls. At one side stands a heavy console sideboard of *cipollino.*

The other rooms on this floor are the breakfast room and the reception room, the former simply furnished in mahogany of late Georgian style; the latter, also Georgian, is more frankly in the manner of the Adams, and its walls are of satinwood, the panels separated by slender pilasters. Delicate, gilded carving enriches three large mirrors set into the wall. The floor is of teak.

Except for various suites and chambers on the mezzanine and second floor, there remains only the library, occupying on the same level as the latter, the third floor of the wing. A new note is instantly detected here. The room is finished in oak and carries out in design and detail and with inter-

esting consistency the style of the Elizabethan period, when Renaissance influences from various continental sources had left of Gothic forms only reminiscences, but had not yet assumed a severely classic character. In the woodwork, the furniture, and the hangings of the apartment, a brown tone prevails, the books supplying, as books so happily supply, abundant color. The unusual aspect of the room is enhanced by the depressed barrel-vaulting of its ornate banded ceiling.

From a recessed window, provided with an encircling seat, one may gaze, as from a dizzy height, over the panorama of the bay.

THE DRAWING-ROOM
THE RECEPTION ROOM
RESIDENCE OF MR. JAMES L. FLOOD

XI

RESIDENCE OF MR. HULETT C. MERRITT

SINCE it lies within the city limits of Pasadena, the residence of Mr. Hulett C. Merritt may be properly regarded as a town house. And yet the extent of the grounds in which the mansion is set gives it much the character of a country place. The gardens comprise about seven and one half acres. The estate is enclosed by a wall and bounded on three sides by streets. One of these, Orange Grove Avenue, with its fine palms and superb lawns, may be said to be the most beautiful thoroughfare in the West.

The property round about, amounting to an additional eleven acres, is owned by Mr. Merritt, and when he has removed, as is his intention, the houses occupying parts of it, nothing will disturb the sylvan outlook. Part of this land has already been converted into a turfed tennis court surrounded by a pergola — rustic poles on columns of concrete — covered thickly with vines. Beyond the court stands the garage.

The front wall, flanking a central gateway, is made up of balustrades, between piers supporting vases containing plants and trailing vines. A fence of wrought-iron encloses the remaining three sides of the garden. Wrought-iron lanterns crown some of the piers; they serve a more than ornamental purpose, since when the house is occupied, they are lighted at night. Beds of sword ferns and begonias surround the outside of the fence.

The house is approached from the main gateway by an ascent of turfed terraces connected by steps. Midway one passes a large concrete pool and fountain. A perfect lawn stretches on either hand. At the back of the house, the grounds are more ornamental, the trees more plentiful. Among these the Italian cypress predominates, and gives a distinctive character to the garden. The center of this portion of the grounds has been laid out as a sunken Italian garden. Into this a double stairway descends. On the right and left stand arbored pavilions. From a pool on the upper landing, water passes through a wall-fountain to a basin on the lower level. The sunken garden is about one hundred and twenty-five feet wide by one hundred and fifty feet long. Its geometrical flower-beds are surrounded by a luxuriant hedge of Cherokee rose. Ball-topped trees in boxes are symmetrically disposed in this area. At its

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farther end, a lofty pergola, supported by discretely-ornamented columns, is clothed with *vitis capensis,* or nondeciduous grape, and wistaria. Iron gates separate the pergola from the main lawn beyond.

The house is of brick, covered with gray stucco, and, architecturally, of Italian Renaissance type. In plan and details, however, it is an expression of its owner's personal taste — a practical working out of sketches made by him. This is equally true of the details of the interior, for which Mr. Merritt made a considerable number of drawings. Much of the interior decoration was in fact actually executed on the premises under the owner's personal supervision, while the house was in process of construction. Drawings and clay models for the fixtures were made there and passed upon by Mr. Merritt. Even the gold-plating was done upon the spot, as likewise were the staining and tooling of leather used in certain pieces of furniture, and the burning of tiles. But by far the greatest undertaking was the construction and carving, in the house itself, of many pieces of furniture from a variety of hardwoods, to say nothing of the labor of a similar nature that went into the woodwork of the various rooms.

There can be no doubt that the treatment of the woodwork of the interior gives this residence a character all its

own. Except for the molded plaster ceiling in the dining room, all the rooms on the first story are finished entirely in hardwood, varnished and revarnished until it shines like a mirror. The large entrance hall, which extends the full depth of the house — beamed ceiling, paneled wall, and parquet floor — is of light-toned mahogany. The drawing-room — ceiling, wall, and floor — is rosewood. The walls of the dining room are of a fine mahogany burl. The large pantry adjoining is finished in tamaranga, a hardwood from the Andes, which is also employed in the principal wardrobe-room in the owner's suite on the second story. The study adjoining the central hall is finished in mahogany. The fireplace fittings, an adjustable bronze hood with counter-weights and a bronze fender, were made in the house while it was being built.

Mr. Merritt's collection of Oriental carpets and rugs is large and contains exceptional pieces — a Ladik prayer-rug, a Bergamo, and a Samarkand — of sufficient importance from the collector's point of view to have been reproduced in color by Mr. Walter Hawley in his monumental work.

Mr. Merritt's interest has extended also to porce-lains, and there is to be seen in his drawing-room a cabinet containing many fine examples of Meissen ware. These include fine uncolored statuettes, a "May-

flower" vase, and Meissen and Dresden colored figurines. The best piece, however, is a Meissen candelabrum, with twelve rococo branches from which depend bouquets of those carefully modeled and colored flowers for which the German kilns are famous. This candelabrum is said to have been designed for the palace at Munich upon which Ludwig lavished his mad fancy and cultivated though erratic taste. Exercising his own taste and manifesting at the same time a commendable sense of utility, Mr. Merritt has had it converted into an electrolier.

Descending to the basement floor, one enters a room about twenty by sixty feet in size. This is the so-called "New England Kitchen;" it is used for informal entertainments. The beams of the ceiling are rough-hewn and there is a great recessed fireplace provided with an enormous practicable crane and connected with an equally practicable oven. A descent of a few steps reveals a swimming-tank, finished in white tile. From this one may repair to a spacious gymnasium and the necessary dressing rooms.

The billiard room is also in the basement. Its mahogany table was constructed and carved on the spot, and may be converted for the playing of either pool or billiards by changing the whole frame containing the cushions.

On the second story an up-stairs sitting room is finished

entirely in myrtle. The wood employed here is most exceptional in the pattern of its grain. Adjoining this apartment is the principal guest chamber in bird's-eye maple, with furniture of the same wood but gilded and burnished to transparency.

From the second story a stairway leads to the roof, from which the splendid view may be enjoyed. To east and north, the Sierra Madre Mountains rear their rugged fronts, the sky accented by the peaks of Mount Wilson and Mount Lowe; to the west, the foothills sweep around and form with their loftier neighbors a vast crescent-shaped amphitheater; while to the south, beyond the shore-line, one sees the Pacific majestically unfurled.

XII

RESIDENCE OF MR. GEORGE A. NEWHALL

AMONG the gardens of California those at the residence of Mr. George A. Newhall, near Burlingame, are the most distinctly architectural in character. I do not mean by this that they are over-architectured, unduly loaded with basins, bridges, and balustrades, as is so often the case when an architect is given the task of laying out pleasure grounds, but that they have in their plan the regularity and homogeneity of architecture. One notes with pleasure that they escape the rigid dryness of design that many architects impose upon their Americanized Italian gardens.

The house and gardens were designed by Mr. Lewis P. Hobart. The general scheme of the latter will be readily understood when it is stated that they are in the shape of a Latin cross. The house stands at a point on the shaft of this cross just below a transverse avenue which forms its arms. The main entrance to the grounds is at one end of this

avenue. Double rows of superb Lombardy poplars stand on the left and right of the wide driveway and outline paths which parallel it on either side. These fine trees number upwards of two hundred.

Reaching the point where the two shafts of the cross meet, one sees that in the upper portion of the main shaft the central space, instead of being a paved roadway, is a *tapis vert* between cropped cypress hedges. Two lateral paths are bordered on either side by fully-developed plane trees. A few Italian cypresses edge the central lawn, which has at its end a marmoreal term of Pan.

Large boxes of simple design, containing orange trees, stand at frequent intervals along the wide paths.

Passing around the house and standing on the terrace at the garden-front, one looks down the longest arm of the cross. Here again the arrangement of a broad central avenue with lateral paths is followed, the whole inclosed within hedges of cropped cypress. The avenue, a slightly undulating stretch of turf about two hundred yards in length, is bordered on either side by hawthorns of the white variety. Outside each lateral path and close to the cypress hedges a row of the pink variety parallels the other.

The cross pattern is now seen to be complete. Outside it and separated from it (in the strict etymological sense of

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Near Burlingame

the word) by the cypress hedges, four areas lie. The upper two are devoted to orchard, the lower to miscellaneous planting.

Some of the more intimate features of these charming gardens still remain to be described.

On the side of the house toward the hawthorn avenue, an extensive terrace fronts a yet more extensive sunken garden. The surrounding embankments are crowned with balustrades and cypress hedges. From the upper level, on both near and far sides of this garden, wide stairways descend, and from points at the tops of these the eye may travel down double rows of plane trees, in all some one hundred in number. On piers stand ornamental vases holding oleanders. The center of the sunken garden is occupied by a large pool, at points equidistant from which, on left and right, well-heads have been placed among Italian cypresses.

Passing now to one side of the house, you enter still another inclosure — the rose garden — with a central fountain and many Irish and English yews, a charming parterre subdivided and edged with box. Rose-garden, service-yard, terrace, and sunken garden, all are, by their lateral extension and by their position, knit, as it were, to the transverse axis — the poplar-lined main driveway — of the general cruciform plan.

In style the house is Italian Renaissance, freely treated. It is built of concrete. The façades, which are surmounted by a balustrade, carry a sufficient amount of ornamental detail to give a rather decorative effect.

The entrance is through a vestibule, marble-floored and wainscoted, from which, to the right and left, short flights of steps lead to a central hall or living room that gives upon the terrace. To the right of this apartment you may pass into the drawing-room, morning room, and a guest chamber. On the same side too is a stair-hall, finished in stone and made unusually attractive by a curving staircase with handsome bronze railing of rich design. From the left-hand side of the hall, you penetrate to dining room, breakfast room, and service departments.

The otherwise rectangular ground-plan is modified by two pavilions. These rise near the ends of the terrace of the garden front, and are connected with the house by curved loggias.

The character appropriate to a summer residence is everywhere manifest in the light-toned walls — varied now and then by patterned fabrics, by paintings of pastoral and genre subjects in the over-doors, and by hangings and upholstering of gay chintzes and linens. There is a pleasant sense of airiness in the rooms. The furniture is for the most part

THE MAIN FAÇADE

THE GARDENS

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of French design; among the exceptions here and there are the chairs of the breakfast room which are in Chippendale style.

Mr. Newhall's residence may be said to be, in the strict sense, a villa, for contiguous to the gardens, but separated from them by a screen of trees, is a considerable acreage devoted to practical farming.

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